



NOVI SAD

PUNK

BLITZKRIEG

PURE

IMPACT

HARDCORE

JEDINO REŠENJE

THE 80'S

HARDCORE

NOVI SAD HARDCORE

PUNK IN

SAD

SAD

SAD HARDCORE

HARDCORE PUNK

THE 90'S

HARDCORE

SOUNDTREK NOVOSADSKÉ SCENE 90-ih

Kada me danas pitaju kakvo je bilo stanje na lokalnoj andergraund sceni tokom 90-ih godina 20. veka i da li je bilo bolje nego što je sada, uvek se dobro zamislim. Klubovi i drugi prostori za svirke, brojni festivali, vrhunsko ozvučenje i rasveta, instrumenti, pojačala i druga muzička oprema, prostorije za probe, veliki broj tonskih studija, internet sa svim svojim pogodnostima i mogućnošću da svako ko ima iole želje brzo i lako savlada najjednostavniji program za snimanje muzike, do bilo kog stranog benda stiže se uz dva klika... Ma sve je neuporedivo bolje danas. Pa šta smo to imali onda, tokom nesretnih 90-ih, u vreme kada je cela moja generacija stasavala i bila željna putovanja, koncerata i druženja, a neko je jednostavno rekao: „Ne, vi narednih deset godina nećete mrdati nikud“?!

Imali smo želju i neverovatnu volju da uradimo nešto u svom mikrosvetu na gradskoj sceni i da bar na neki način zamislimo da živimo kao i bilo koji pank tinejdžeri u Londonu, Berlinu ili Njujorku. Imam osećaj, gledano iz današnje perspektive, da nam je svima koji smo odrastali tokom 90-ih u Srbiji, odnosno Jugoslaviji, muzika koju smo slušali i toliko voleli značila više nego bilo kome napolju i svakako više nego današnjim generacijama. Možda i grešim. No, prosto mi nestvarno deluju brojke koje sam zapisivao uz izveštaje sa koncerata kada je svirkama lokalnih demo bendova, koji su bili samouki i svirali su na lošim instrumentima i krš razglasu, redovno prisustvovalo po nekoliko stotina klinaca koji su pravili atmosferu kao da na bini ispred njih stoje najveće svetske zvezde. Da je neko imao kameru da ovekoveči oproštajnu svirku Mitesersa i Proleća u „Rokoteci“ 1993. godine, siguran sam da se kadrovi ne bi razlikovali od onih koje smo gledali na presnimljenim video trakama iz zlatnog doba njujorškog „CBGB-a“.

Zahvaljujući pre svega Pekinškoj patki, Novi Sad je vrlo rano upisan na pank mapu bivše Jugoslavije, odmah uz Ljubljanu i Rijeku, pre Beograda, Zagreba i drugih većih centara. Od prve pojave ovog muzičkog pravca, naš grad je zahvatilo ozbiljno ludilo. Svaka naredna generacija imala je nekoliko bendova koji su u tom momentu bili među vodećim na domaćoj sceni. Vrisak generacije i Dva minuta mržnje, koji su nastali od Rafala i Van kontrole, već u prvoj polovini 80-ih godina bili su bendovi o kojima se pričalo u čitavoj zemlji, a njihova imena i danas se na prostorima Balkana izgovaraju s punim poštovanjem. Moja generacija izbacila je plejadu ozbiljnih pank bendova. Generacija bez budućnosti, a pre njih i nešto stariji Ritam nereda, bili su simbol ranih 90-ih. Držaću se zvuka po kojem je Novi Sad oduvek bio prepoznatljiv iako ne mogu da ne pomenem Ateiste i Fluorel tačkaš niti celu plejadu sjajnih HC/punk imena od malopre pomenutih Proleća i Mitesersa preko UMT, DMT, Korozije, Nospeedlimit do Strive For More, Force Union i mnogih drugih koji su dali značajan doprinos sceni.

Taj specifični britanski Oi! ili strit pank zvuk posebno utočište imao je među novosadskom pank omladinom. General, Provokacija i Blitzkrieg zvučali su kao bilo koji ozbiljan strani bend, a demo snimci sa himnama koje su ostavili iza sebe i danas izazivaju ježenje kože. Polovinom 90-ih, u vreme kada su oni već bili dobro etablirani na lokalnoj sceni, nešto mlađa generacija iznedrila je dva neverovatna imena, Pure Impact i Jedino rešenje. Oni su takođe iza sebe ostavili sjajne tonske zapise koji nikada pre nisu bili zvanično objavljeni na nosaču zvuka. Na ovoj ploči nalaze se dve neobjavljene pesme Blitzkriega, jedini demo Jedinog rešenja, kao i dve pesme sa prvog te ceo drugi demo snimak Pure Impacta. Drago mi je i mislim da je važno da ostanu trajno zabeležene i na ovaj način, kao dokaz o svemu rečenom.

Igor Todorović Zgro hcXns, decembar 2023.

NOVI SAD SOUNDTRACK FOR THE 90S

When people ask me today what the local underground scene was like in the 90s of the 20th Century and whether it was better than it is now, I always must think twice. Clubs and other gig venues, numerous festivals, top-quality sound and lighting systems, instruments, amplifiers and other musical equipment, rehearsal spaces, many recording studios, then the Internet with all its conveniences and the possibility for anyone who has the slightest desire to master quickly and easily the simplest of a program for recording music, getting to any foreign band's albums with two clicks... I mean, everything is incomparably better today. So then, the question is what did we have during the unfortunate 90s, at a time when my entire generation was growing up and craving travel, concerts and social interactions, and someone simply said: 'No, you won't be going anywhere for the next ten years'?!

We had the incredible desire and strong will to do something creative on the local scene in our microworld and using our imagination, pretend that we were living like any punk teenagers in London, Berlin, or New York. I have the opinion, seen from today's perspective, that for all of us who grew up during the 90s in Serbia, that is in Yugoslavia, the music we listened and loved meant so much more than to anyone abroad and certainly more than it does to today's generations. Maybe I'm wrong. However, the attendance numbers I wrote down in the reports from those concerts simply seem unreal to me today, when the gigs of local demo bands who were self-taught and played on rubbish instruments and broken sound systems, were regularly attended by several hundred kids who created an atmosphere as if the biggest world stars were on the stage in front of them. If someone had a camera to immortalize the farewell concert of Mitesers and Proleće at Rokoteka in 1993, I'm sure that the footage would not have been different from the ones we watched on re-recorded video tapes from the golden age of New York's CBGB's.

Above all, thanks to the band Pekinška Patka, the city of Novi Sad was put on the punk map of the former Yugoslavia very early on, right next to Ljubljana and Rijeka, but before Belgrade, Zagreb, and a few other bigger cities. Since the time when this musical genre first appeared, Novi Sad has been afflicted by serious 'punk' madness. Each subsequent generation had several bands that were among the leading ones on the Yugoslav scene at that moment. For example, Vrisak Generacije and Dva Minuta Mržnje, which were formed by Rafal and Van Kontrole, in the first half of the 80s were already the bands that were talked about in the whole country, and their names are still spoken with respect in the Balkans. My generation produced a considerable number of serious punk bands. Generacija Bez Budućnosti, and before them the slightly older Ritam Nereda, were symbols of the early 90s. To note, I will stick to the punk sound that Novi Sad has always been known for although I can't avoid mentioning bands like Atheist Rap and Fluorel Tačkaš or a whole host of great HC/punk names from the aforementioned Proleće and Mitesers to UMT, DMT, Korozija, Nospeedlimit to Strive For More, Force Union and many others.

That specific British Oi! street punk sound had a special refuge among the Novi Sad punk youth. General, Provokacija and Blitzkrieg sounded like any other serious foreign band. All the demos and the anthemic songs they left behind are still causing goosebumps to this day. In the mid-90s, at a time when those bands were already well established on the local scene, a slightly younger generation brought two incredible new bands, Pure Impact and Jedino Rešenje. They also recorded great demos that have never been officially released on a record before. This LP features two unreleased songs from Blitzkrieg, the only demo from Jedino Rešenje, also two songs from the first as well as the entire second demo from Pure Impact. I think it's important that they remain permanently documented in this way, as proof of everything that was said and done.

ALTERNATIVA OPŠTEM BEZUMLJU

Alternativna muzička scena Novog Sada devedesetih godina doživljavala je procvat, i kao znatizeljni mlađi tinejdžer nisam mogao da ostanem ravnodušan na proboj bendova poput Atheist Rapa, Ritma nereda, GBB-a, Love Huntersa itd. Siguran sam da nisam jedini kome su ti bendovi promenili dotadašnje shvatanje muzike, ali i mnoge druge stavove. Pomenuti bendovi su već u to vreme postali „ozbiljni“, dobijajući zavidnu pažnju medija i izdavačkih kuća. Istovremeno, u Novom Sadu se razvijala scena koja je predstavljala duboki andergraund. Govorimo o vremenu kada su dvorišta srednjih, pa i osnovnih, škola, bila puna klinaca i klinki u kombaticama, martinama, kako ćelavih, tako i onih sa krestama. Među tom gomilom bilo je dosta kreativnih pojedinaca, što je dovelo do toga da se uporedo sa poznatijom rok scenom, daleko od medija, spontano formira jedna mlađa Oi!/punk scena, predvođena bendovima kao što su Provokacija, Blitzkrieg i General. Provokacija 1995. godine objavljuje album „Novosadska verzija“, koji će tokom godina zaraditi kulturni status; General je imao svoj momenat zahvaljujući Muminu iz Huntersa, čiji je drugarski postupak stavljanja Generalove pesme „Mi ćemo ostati tu“ na album „Oh, Evolution“ i dalje vredan poštovanja. U to vreme i Blitzkrieg pravi perfektni demo snimak sa dve pesme („Život je san“ i „Never Give Up“), koje i dan-danas pucaju od energije. Takođe i skromni video spot snimljen po Do-It-Yourself principima bio je dovoljan da se bend bar koji put zavrti na emisijama posvećenim alternativnoj muzici na nacionalnim frekvencijama, što je Blitzkrieg znao da iskoristi. Uključenost gitariste Nikole u fanzinaški svet (putem fanzina „Positive Things“) doprinela je tome da bend ostvari kontakte širom zemlje, tako da Blitzkrieg u to vreme postavlja osnove za svoje najjače momente koji će uslediti nekoliko godina kasnije, realizovanjem albuma „Part One“.

Pored ovih već etabliranih bendova na lokalnom nivou, u priču se konkretnije uključuju još neke ekipe i ta „podzemna“ scena postaje još masovnija. Nije bilo lako saznati za te mlade bendove, ali je življenje na Limanu bila velika prednost svakome kome su pank i skinhead potkultura bili sfera interesovanja jer ste u komšiluku imali bar jednog člana benda o kome se tad pričalo. U mom slučaju, od presudnog uticaja bio je Vlada, pevač benda Pure Impact. Taj bend, formiran 1995. godine, predstavljao je još noviju struju novosadskih Oi! bendova. Otvoren da nama mlađima otkriva mnoge bendove, bio je voljan da nam presnima i prvi demo svog benda, tako da smo još kao klinki bili upoznati sa svojevrsnim mini-hitom, pesmom „Ostao sam sam“. Za sadašnje uslove nezamislivo je kako se ovaj bend probio na lokalnoj sceni za samo nekoliko meseci: pesme su im postale poznate jer je demo snimak prenošen iz ruke u ruku, a na zidovima širom grada mogli ste videti plakate sa crtežom članova benda. Ta ilustracija, sa četiri skinheada koji ispijaju gajbu jelen piva, uz upečatljivi logo benda, i gotovo 30 godina kasnije urezana mi je u malom mozgu. Pored ovakvog gerilskog marketinga, svojevrsnom hajpu benda doprinele su i priče o nasilju na njihovim koncertima. Kako sam u to vreme bio preveliki

klinac da idem na svirke po gradu, morao sam se zadovoljavati pričama 5-6 godina starijih, koji su sa neviđenim uzbuđenjem prepričavali pičvaje u „Podijumu“, tuču sa svatovima u Bačkom Jarku itd. Pa i kad sam ih konačno prvi put gledao uživo, januara 1998. godine u „Garudi“, basisti se desno oko nije videlo od ogromnog crnog podliva. Ako se zbog takvih stvari može reći da je Pure Impact bio saundtrek haotične i nasilne novosadske skinhead scene 90-ih, mora se napomenuti i da su bili inkubator muzičara koji će ostaviti značajan trag u novosadskom panku: gitarista Feđa će kasnije preći u Blitzkrieg i biti jedan od najzaslužnijih što njihov debi album „Part One“ važi za remek-delo, a bio je i član bendova Vrisak generacije, Strive For More, Korozija, Bonebreaker itd, dok je gorepomenuti basista Saka svirao u Lockdownu, jednom od bendova zahvaljujući kom je hardkor u Novom Sadu preživeo dve hiljadite.

Pure Impact je sa sobom povukao i još neke bendove iz svoje ekipe, pa sam tako čuo i za Incident i Jedino rešenje. Meni su kao klincu posebno zanimljivo delovali ovi drugi, jer mi je za njih rečeno da su „baš pravi Oi!, nešto kao Last Resort i 4 Skins“. Međutim, propuštam prvih par godina njihovih aktivnosti (uglavnom su svirali na manjim svirkama za koje kao osnovac nisam uspevao pravovremeno da saznam), i prvi put ih gledam decembra 1998. godine u „Kimonu“ na Telepu, lokalnu u kom su inače nastupali folk izvođači, ali je Duca, bubnjar hardkor benda Katakizma zvuka, na neku foru uspeo da organizuje tamo nekoliko sjajnih pank svirki. Zadimljena narodnjačka kafana prepuna skinheada i pankera, bolje nije moglo! Ali kada se na bini pojavilo Jedino rešenje kao da su mi se pomerili kristali u glavi: autentični Oi!, odlično odsviran, uz pevača sa tetovažom na vratu koji energično i emotivno peva o noćima provedenim na ulici, patnji radnog čoveka, dok za to vreme njihova ekipa pravi kaos u prvim redovima. Bio sam kupljen za sva vremena, i mislim da od tada nisam propustio nijedan njihov koncert, bez obzira da li se radilo o svirci u atomskom skloništu na Limanu 4, rupčagi u Kosovskoj 33 ili odličnom gostovanju na proslavi 18. godišnjice postojanja Vriska generacije. A šta tek reći za njihov demo snimak iz 1998. godine?! Bez preterivanja, teško da je bolji Oi! na bilo kom iz grupe slovenskih jezika ikada snimljen.

Kada sumiramo delovanja ovih bendova tokom devedesetih, možemo reći da je Blitzkrieg dostigao zavidan nivo afirmisanosti (objavljivanje izdanja na vinilu u Nemačkoj tada je bila ozbiljna stvar), a da su Pure Impact i Jedino rešenje ostali dugo čuvane limanske tajne. O razlozima skrajnutosti ovih bendova se može diskutovati, ali mi se nekad činilo da je nedostajalo ambicija, i da je biti bend „za ekipu“ svima bilo sasvim dovoljno. Kako god, ova ploča će nas podsetiti na scenu i vreme kada su se susretali entuzijam sa nihilizmom, a talenat sa destrukcijom; kada ste na koncertima lako mogli namirisati lepak i nasilje. Ali i pored svega toga, ta scena je predstavljala pozitivnu alternativu opštem bezumlju koje je vladalo u državi te decenije. U svim tim okolnostima, jasno je bilo da cela priča neće trajati zauvek, pa je moralo doći do sagorevanja. Ta scena se batrgala još ranih dve hiljaditih, a onda je došlo do smene generacija.

Kako god, ostaće enigma kako je britanska Oi! scena, ugašena sredinom 80-ih, više nego uspešnu reinkarnaciju doživela desetak godina kasnije, u gradu udaljenom preko dve hiljade kilometara, i to u vreme rata i sankcija.

Miljan Bosančić Mige, decembar 2023.

AN ALTERNATIVE TO THE GENERAL INSANITY

The alternative music scene of Novi Sad was booming in the 1990s, and as a curious teenager I could not remain indifferent to the breakthrough of bands like Atheist Rap, Ritam Nereda, GBB, Love Hunters, etc. I am certain I'm not the only one whose understanding of music was changed by these bands, but many other beliefs as well. The bands mentioned had already become 'serious' at that time, receiving enviable attention from the media and record labels. At the same time, a deep 'underground' scene was growing in Novi Sad. We are talking about the time when the courtyards of secondary and elementary schools were full of kids in bomber jackets, doc martens, both bald and those with mohawks... Among that bunch there were a lot of creative individuals, who, parallel to the more well-known rock scene, away from the media, led to formation of a younger Oi!/punk scene, at the forefront with bands such as Provokacija, Blitzkrieg and General. In 1995, Provokacija released the album 'Novosadska verzija', which would earn iconic status over the years; General had their moment thanks to Lovehunters' Mumin, whose friendly gesture of putting the General's song 'Mi ćemo ostati tu' on the 'Oh, Evolution' album is still worthy of respect. At the time, Blitzkrieg also made a brilliant demo recording with two songs ('Život je san' and 'Never Give Up'), which are still bursting with energy to this day. At that time, even a modest music video recorded following the Do-It-Yourself principles was enough for the band to be aired at least a few times on shows about alternative music on national frequencies, which Blitzkrieg knew how to take advantage of. Guitarist Nikola's involvement in the fanzine world (through the fanzine 'Positive Things') contributed to the band making contacts all over the country, so Blitzkrieg at that time laid the foundations for their strongest moments that would follow a few years later, with the accomplishment of the album 'Part One'.

In addition to these already established bands at the local level, some other groups became more concretely involved in the whole thing and that 'underground' scene became even more massive. It wasn't easy to learn about those young bands, but living in Liman was a big advantage for anyone who was interested in the punk and skinhead subculture, because at least one member of those bands was living in the neighborhood. In my case, the decisive influence was Vlada, the singer of the band Pure Impact, formed in 1995, representing an even newer wave of Novi Sad Oi! bands. Open to introducing many bands to us younger kids, he was willing to record the first demo of his band for us, so even as kids we were familiar with a unique mini masterpiece, the song 'Ostao sam sam'. For today's standards, it is unimaginable how this band managed to break through on the local scene in just a few months: their songs became known because the demo was passed on from hand to hand, and you could see posters with drawings of the band members on walls all over the city. That illustration, with four skinheads drinking a case of 'Jelen beer', along with the striking logo of the band, is imprinted on my brain almost 30 years later. In addition to such guerilla marketing, stories about violence at their concerts also contributed to the band's unique hype. Since at that time I was too young to go to gigs in the city, I had to be satisfied with stories of those 5, 6 years older than me, who

recounted with unprecedented excitement brawls at 'Podium', a fight with the random wedding party in Bački Jarak, etc. And even when I finally saw them live for the first time, in January 1998 at 'Garuda', the bass player's right eye could not be seen due to the huge black swelling. If such things are the reason to say that Pure Impact was the soundtrack of the chaotic and violent Novi Sad skinhead scene in the 90s, it must also be noted that they were the incubator of musicians who would leave a significant mark on Novi Sad punk: guitarist Feđa would later move on to become a member of Blitzkrieg and be among the most responsible for why their debut album 'Part One' is considered a masterpiece, and he was also a member of the bands Vrisak Generacije, Strive For More, Korozija, Bonebreaker, etc., while the aforementioned bassist Saka played in Lockdown, one of the bands thanks to which hardcore in Novi Sad survived the 2000s.

Pure Impact took some other bands from their crew with them, so that is how I heard about Incident and Jedino Rešenje. As a kid, I was particularly interested in those bands because I was told that they were 'just the proper Oi!', something like Last Resort and 4 Skins'. However, I've missed the first couple of years of their activities (mostly they'd play at smaller gigs which, as an elementary school student, I couldn't manage to find out on time), and I saw them for the first time in December 1998 in 'Kimono' in Telep, a bar where folk artists used to perform, but Duca, the drummer of the hardcore band Katakizma Zvuka, somehow managed to organize a fair number of great punk gigs there. A smoky folk tavern full of skinheads and punks, it couldn't have been better! But when Jedino Rešenje appeared on the stage, it was as if the crystals in my head moved: authentic Oi!, perfectly played, along with a singer, with a tattoo on his neck who energetically and emotionally sang about the nights spent on the street, the suffering of the working man, while their crew created chaos in the front rows. I was hooked for all eternity, and I don't think I've missed a single one of their concerts since then, regardless of whether it was a gig in the nuclear shelter in Liman 4, a hellhole at Kosovska 33 or a special guest appearance at the 18th anniversary of Vrisak Generacije. And what can be said about their demo from 1998?! Without exaggeration, there was hardly a better Oi! ever recorded in any of the groups of Slavic languages.

When we sum up the activities of these bands during the nineties, we can say that Blitzkrieg reached an enviable level of success (releasing a debut LP for a German label was a serious matter at that time), and that Pure Impact and Jedino Rešenje remained Liman's long-kept secrets. The reasons for the marginalization of these bands can be discussed, but it sometimes seemed to me that there was a lack of ambition, and that being a band 'for the crew' was quite enough for everyone. Anyway, this record will remind us of the scene and time when enthusiasm met with nihilism, and talent met with destruction; the time when you could easily smell glue and violence at concerts. But even despite all that, that scene represented a positive alternative to the general insanity that reigned in the country during that decade. In all these circumstances, it was clear that the whole thing would not last forever, so there had to be a burnout. That scene was already struggling in the early 2000s, but then there was a change of generations.

However, enigma will remain as to how the British Oi! scene, extinguished in the mid-80s, experienced a more than successful reincarnation ten years later, in a city some two thousand kilometers away, during the time of war and sanctions.

Blitzkrieg

Drugari iz dva odeljenja VII-3 i VII-5 O.Š. "Jovan Popović" na Limanu 2 (generacija 1977) pod uticajem starije "braće" '74 godište koji su svirali u poznatim tinejdžerskim bendovima u to vreme (Generacija bez budućnosti i Šareni alpinisti) odlučuju da oforme sopstveni bend pod nazivom Raspad sistema. Članovi su bili: Branislav Stefanović Bane, Marko Vuksanović Čmila, Branko Cvetičanin BC, Nemanja Isakov Gale i Nemanja Dukić Duka. Bend je imao samo jednu pesmu „Ona“ (koja će se kasnije naći i na repertoaru Blitzkrieg-a), nije održao ni jedan nastup i ubrzo se raspao. Početkom 1992. godine Bane, Gale i Duka osnivaju Blitzkrieg, BC zajedno sa Mladenom Urdarevićem Mlađom i Goranom Đorićem osniva Koroziju, dok se Čmila preselio u Futog i okačio palice o klin. U Blitzkrieg-u dolazi do rotacije u odnosu na prethodni bend, tako da Duka sa vokala prelazi na bas gitaru, Bane sa basa na vokal, a Gale sa ritam gitare na bubanj. Bendu se priključuju Srđan Sauer Ben na solo gitari, Branislav Lučić Lučke na ritam gitari i Dragan Bajić Baja kao drugi vokal. Lučke i Baja ubrzo napuštaju bend u koji se vraća BC, te u tom sastavu, sa jednim vokalom, održavaju prvi koncert 16.04.1992. godine u novosadskoj Rokoteci, zajedno sa Katakliizmom zvuka. Decembra iste godine Blitzkrieg nastupa na "Demo Attack"-u koji je održan u zapadnom holu Spensa. Prvi demo Blitzkrieg snima decembra '92. i januara '93. godine u „studiju“ Piletina. To je zapravo bila radna soba vlasnika stana i miksete Predraga Novikova Nove. Snimljene su tri pesme: „Murija“, „Samo ja“ i „Ona“. Leta iste godine u bend dolazi Nikola Gvozdenović Džora na mesto ritam gitariste, koji će tu i ostati sve do konačnog razlaza benda 2010.

Do kraja 1993. Blitzkrieg nastupa u novosadskom klubu Kasino / NS Plus Klub na Spensu zajedno sa Generalom i Provokacijom, a u novembru iste godine, ponovo u Rokoteci, sa bendom Pero i deca mu. Januara '95. snimljen je drugi demo sa dve pesme, „Never Give Up“ i „Život je san“, u Veterniku, u profesionalnom tonskom studiju Matrix, gde je za produkciju bio zadužen Boban, dok je Gaga (Vrisak generacije) pomogao oko aranžmana pesama. Ovaj demo, plus još jedna pesma uživo objavljene su na kompilacijskoj kaseti "Virus - General - Blitzkrieg" decembra 1995. godine za nezavisnog izdavača "NS Tapes", a za pesmu "Never Give Up" snimljen je i video spot u produkciji NS Plus programa RTVNS. Tokom iste godine Blitzkrieg nastupa u Futogu u klubu Good Foot zajedno sa GBB, kao i na novosadskom Mašincu odnosno u Podijumu. Marta 1996. bend napuštaju Bane i Ben, pa Duka pored bas gitare postaje glavni vokal, dok na solo gitaru dolazi Feđa Bereš Tot. Usledili su nastupi u novosadskom Klubu mladih dva puta, u Kazinu, na Mašincu i dva puta u Omladinskom domu u Somboru zajedno sa Love Hunters. Ova nova postava oktobra iste godine završila je snimanje studijskog materijala od deset pesama u studiju Matrix.

U junu 1997. Blitzkrieg gostuje u Banja Luci u klubu KSET u okviru promocije novosadskog fanzina "Tri Drugara" gde je svirao u izmenjenom sastavu, umesto Feđe gitaru svira Ben, a umesto Galeta za bubnjeve bio Goran Đorić (DMT, UMT). 08.10.1997. u prodaji se pojavio prvi samostalni kasetni album benda pod nazivom "Part One", objavljen za "NS Tapes".

Četiri pesme sa ovog albuma izašle su i na EP-u "Never Give Up" za nemačkog izdavača "Final Vinyl Records" decembra iste godine, a za pesmu "Glasovi" snimljen je video spot za potrebe TV emisije "Punk Off", u režiji NS Plus programa RTV NS. Krajem te godine bend napušta Feđa Bereš Tot (rad nastavlja u bendu Strive For More) tako da grupa kratkotrajno radi kao trio. Maja 1998. godine Galeta na bubnjevima zamenjuje Nenad Kecojević Keca (ranije svirao u bendovima Chronic Infection, Provokacija, Vrisak generacije), a bendu se uskoro priključuje i Saša Karanović Kara (ex Chronic Infection, Mitesers) na drugoj gitari. U novoj postavi Blitzkrieg nastupa 03.09.1998. na grupnoj svirci na otvorenom ispred Spensa u okviru manifestacije Otvoreni krug, a malo zatim i u Kimonu na Telepu u Novom Sadu.

Tokom 1999. bend je imao nekoliko svirki po Novom Sadu, te u beogradskom KST-u zajedno sa UN Logic i Unison. Iste godine "Part One" izlazi na vinilu za nemački "Band Worm Records". Maja 2000. godine planirana je mini turneja po Nemačkoj sa bendovima Lousy, Peacocks i Dee Dee Ramone. Ceo aranžman sa sedam zakazanih koncerata propada iz razloga ne dobijanja nemačkih viza svih članova benda. Od bitnijih nastupa u tom periodu izdvajaju se oni u Chamellot-u i na Koncertu godine 2000, potom u beogradskom Domu omladine a nešto kasnije i u novosadskoj Kapiji gde je umesto Kece na bubnjevima svirao Miljan Vukoje Mige (ex Invalidi Uma, Mitesers). Blitzkrieg još nastupa na novosadskom Gradilištu na promociji knjige NS punk verzija 26.05.2006. godine, kada umesto Kare gitaru svira Vojin Vučić (Shoplifters), a umesto bubnjara Kece Sale Savić (Ritam nereda).

Sledi još nekoliko svirki, 01.06.2007. u beogradskom SKC-u, na Exit festivalu, u novosadskom pozorišnom klubu Trema sa Pankrtima 08.12.2007, na manifestaciji Ritam Evrope 2008. sa Ragman, Piknik i The Damned gde je Sale Savić svirao bubanj poslednji put. Umesto njega dolazi Marko Vučić (Bomber) i u toj postavi, proleća 2009. godine bend snima i izdaje drugo vinilno izdanje pod nazivom "2nd" ponovo za Band Worm Records, koje novosadski SKC izdaje i na CD-u. Sledi promocija u novosadskoj Crnoj kući, kao i na Novom Beogradu sa Potresom i The Business a na jesen 2010. bend je održao poslednje koncerte u Amsterdamu i Hagu.

Branislav Stefanović Bane – vokal
Srđan Sauer Ben – solo gitara
Nikola Gvozdenović Džora – ritam gitara
Nemanja Isakov Gale – bubnjevi
Nemanja Dukić Duka – bas gitara

ŽIVOT JE SAN

Ti znaj da život je san.
Život je san koji sanjaš ti.
On je tvoj ti znaj,
da ti to niko ne sme uzeti.

Jer nema sreće, u duši žar,
ruke krvave, u očima gar.
Pogled u daljinu, pada u prašinu,
snovi puni zla i duša bez dna.

Jer bez sna ti znaj,
da život tvoj više nije tvoj.
Jer bez sna ti znaj,
da nikad nećeš biti čovek svoj.

Friends from two classes VII-3 and VII-5 of 'Jovan Popović' elementary school at Liman 2 (generation of 1977) and under the influence of the older 'brothers' of '74 who played in famous teenage bands at the time (Generacija bez budućnosti and Šareni alpinisti), decided to form their own band called Raspad Sistema. The members were: Branislav Stefanović Bane, Marko Vuksanović Čmila, Branko Cvetičanin BC, Nemanja Isakov Gale and Nemanja Dukić Duka. The band had only one song 'Ona' (which would later be included in the Blitzkrieg set list), but unfortunately hadn't held a single performance, and was soon disbanded. At the beginning of 1992, Bane, Gale and Duka formed Blitzkrieg. BC together with Mladen Urdarević Mlađa and Goran Đorić formed Korozija, while Čmila moved out of town and retired from music. In Blitzkrieg, there was a rotation compared to the line up from the previous band, so Duka switched from vocals to bass guitar, Bane from bass to vocals, and Gale from rhythm guitar to drums. Srđan Sauer Ben joined the band on solo guitar, Branislav Lučić Lučke on rhythm guitar and Dragan Bajić Baja as second vocalist. Lučke and Baja didn't stay too long and soon left the band, but BC has returned. In that lineup, with one vocalist, held their first concert on April 16th, 1992, in Rokoteka in Novi Sad, together with Kataklizma Zvuka. In December of the same year, Blitzkrieg performed at the 'Demo Attack fest' held in the west hall of Spens. Their first demo, Blitzkrieg was recorded throughout December of 1992 and January of 1993 in Piletina 'studio' (this studio in fact was the work room of the owner of the apartment and the mixtape Predrag Novikova Nova). Three songs were recorded: 'Murija', 'Samo ja' and 'Ona'. On August 28th, 1993, Blitzkrieg performed again in Rokoteka. In the summer of the same year, Nikola Gvozdenović Džora joined the band as rhythm guitarist, and would remain there until the final breakup of the band in 2010.

By the end of 1993, Blitzkrieg had performed in the Novi Sad club Casino / NS Plus Club at Spens together with General and Provokacija. In November of the same year, the band played again in Rokoteka, with the band Pero i deca mu. In January '95 the second demo with two songs, 'Never Give Up' and 'Život je san' was recorded in Veternik, in the professional sound studio Matrix, where Boban oversaw the production, and Gaga (Vrisak Generacije) helped with the song arrangements. This demo, with addition of one live song, was released on the compilation tape 'Virus - General - Blitzkrieg' in December 1995 for the independent label 'NS Tapes'. In addition, a music video for the song 'Never Give Up' was shot and produced by the NS Plus program RTV NS. During that same year, Blitzkrieg performed in Futog at the Good Foot club together with GBB, as well as at Mašinac in Novi Sad, and the Podium. In March 1996, Bane and Ben left the band, so Duka became the lead vocalist in addition to the bass guitar, while Feđa Bereš Tot took over the solo guitar. This lineup change was followed by two performances at the Novi Sad Youth Club, also gigs played at the Kasino, Mašinac and twice at the Youth center in Sombor together with Love Hunters. In October the same year, this new lineup finished recording the ten-song studio material at the Matrix studio. The band ended the year with a performance on December 26th at Caffé Dublin in Petrovaradin.

In June 1997, Blitzkrieg visited Banja Luka at the KSET club as part of the promotion of the Novi Sad fanzine 'Three Friends'. They played in a changed lineup, instead of Feđa, Ben played the guitar, and instead of Gale, Goran Đorić (DMT, UMT) played drums. On October 8th, 1997, the band's first independent cassette album called 'Part One' which was released by 'NS Tapes' label, went on sale. Four songs from this album were also released on the EP 'Never Give Up' for the German label 'Final Vinyl Records' in December

that same year, and a music video was made for the song 'Glasovi' for the TV show "Punk Off", directed by NS Plus program of RTV NS. At the end of that year, Feđa Bereš Tot left the band (he continued as a member of the band Strive for More), so the band functioned as a trio for a short while. In May 1998, Gale was replaced by Nenad Kecojević Keca on drums (previously played in the bands Chronic Infection, Provokacija, Vrisak Generacije), and Saša Karanović Kara (ex-Chronic Infection, Mitesers) soon joined the band on second guitar. Blitzkrieg performed in the new lineup on September 3, 1998, at an open-air group gig in front of Spens as part of the Otvoreni krug event, and a little later at Kimono on Telep in Novi Sad.

During 1999, the band played several gigs in Novi Sad, as well as in Belgrade's KST together with UN Logic and Unison. The same year, album 'Part One' was released on vinyl for the German 'Bandworm Records'. In May 2000, a mini tour in Germany was planned with the bands Lousy, Peacocks and Dee Dee Ramone. The whole arrangement with seven scheduled concerts was wasted because none of the band members were able to obtain German visas. Among the most significant performances in that period, the ones at Chamellot and at the Concert of the Year 2000 stand out, as well as Belgrade Youth Center and a little later at Kapija in Novi Sad, where Miljan Vukoje Mige (ex Invalidi Uma, Mitesers) played drums instead of Keca. Blitzkrieg also performed at Gradilište in Novi Sad, at the 'Novosadska Punk Verzija' book promotion on May 26th, 2006, when Vojin Vučić (Shoplifters) played guitar instead of Kara, and Sale Savić (Ritam Nereda) replaced drummer Keca.

Several more gigs followed - June 1st, 2007, at the Belgrade SKC (Student's Cultural Center), at Exit festival, the Novi Sad theater club Trema with Pankrti, at the 'Rhythm of Europe' event in 2008 with Ragman, Piknik and The Damned, where Sale Savić played drums for the last time. Marko Vučić (Bomber) came in his place and in that lineup, in spring of 2009, the band recorded and released a second vinyl edition called '2nd' again for Bandworm Records. SKC from Novi Sad also released this album on CD. This was followed by a promotion in Novi Sad's Crna Kuća, as well as in New Belgrade with Potres and The Business. In the autumn of 2010, the band held their last gigs in Amsterdam and The Hague.

NEVER GIVE UP

One day I look down my street, and see all is different now.
I look at the sky, and see the storm is coming away.
Our fire's burning all over our land, we've got to fight for our pride,
we've got to save our land of dreams.

Fight to be free (fight to be free) we fight on the street,
to take what belongs to us,
but they know it will be hard,
but they know we will never give up.

Than you will know that you are still living for your dreams,
that you're not scared to tell them no.
Than you will know there's nothing left for you,
No surrender 'til the end.

They put you in the dark, they think you're gonna give up,
they put you behind the bars, to never ever see the sun.
They want you to break up, they want you to give up,
they need something to hate, they need someone to break.



BLITZKRIEG

(over Germany...)

aus Novi Sad/ Jugoslavien

great 'Social Distortion style' Punk Rock Sound

2000

- 11.5. Cottbus/ Club Südstadt (mit Dee Dee RAMONE)
- 12.5. Torgau/ Brückenkopf (plus Gäste)
- 13.5. Magdeburg/ KNAST (Benefiz-Konzert)
- 17.5. Leipzig/ Conne Island (mit PEACOCKS)
- 18.5. Potsdam/ Archiv (mit LOUSY)
- 19.5. Köln/ Sonic Ballroom (mit LOUSY)
- 20.5. Riesa/ Jugendhaus (mit LOUSY)

Info (Tel./Fax): 0391 - 543 34 78

Blitzkrieg LP / Lousy EP

erhältlich im Handel oder bei
Band-Worm-Records, Schellheimerplatz 8
39108 Magdeburg - bandworm@oi-punk.de

Sound Download @ www.oi-punk.de

DONNERS'

DEE DEE

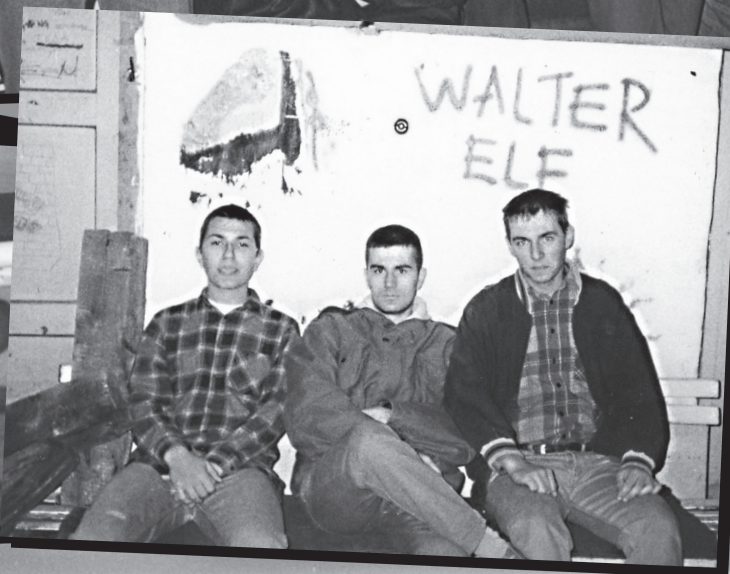


+ BLITZKRIEG

& NEW WAVE

die ersten vier Vorträge werden konzerthierhaupt in Deutschland

BITZKRIEG



TAG 11.5.
RAMONE
LEG
VE HOOKERS



ITZKRIE BL

JEDINO REŠENJE



Bend Jedino rešenje nastao je sredinom devedesetih, tačnije na prelazu iz 1996. u 1997. godinu. Ideja je došla nekako spontano dok se uz pivo visilo ispred Smokve. Skinhead ekipa među kojom su se kretali i sa kojom su se družili bila im je motivacija da osnuju bend koji će ih ujedinjavati u dobroj muzici i provodu na svirkama. U početku je bilo teško organizovati i pronaći prostor za svirke, pošto su predrasude o skinheadima bile uobičajene u to vreme i niko nije želeo da ugosti Jedino rešenje i njima slične bendove.

Podrška je stigla od manjih klubova koji su postojali u to vreme. Garuda u Gajevoj ulici bila je jedan od njih i odigrala je važnu ulogu u razvoju mnogih Oi! punk bendova te generacije. Pored ovog prostora svakako treba spomenuti Dvorište, Rockoteku i Kimono u kom se gotovo svaki vikend sviralo.

U prvoj postavi benda bili su: Tihi (vokal), Hrle (gitara), Saka (bas) i Čosa (bubnjevi). Ista postava je 1998. godine snimila demo sa pet pesama u kućnom studiju kod Adama u Sremskoj Kamenici. U jednoj od pesama svoj doprinos dala je i Svetlana Nešić koja je svirala klavir. To je ujedno prvi i jedini materijal koji Jedino rešenje ima snimljen. Godine 1999. bend napuštaju Saka i Hrle, a umesto njih na koncertima nastupaju Peđa (gitara) i Nikola (bas).

Tekstovi i muzika koje su stvarali odražavali su lični stav članova benda - stav prema usranim vremenima u kojima su odrastali. Ratovi, sankcije, korumpirani političari i represija vlasti bili su inspiracija da izraze svoj bunt kroz deo pesama. Drugi, ne manje bitniji deo je onaj o iskustvima i događajima koji su im se dešavali na ulici. I naravno, o pivu i rokenrolu.

Bend je prestao sa radom početkom dvehiljaditih godina. Jedna od poslednjih svirki bila je ona, nezaboravna, na Mašincu sa Vriskom generacije.

The band Jedino Rešenje was founded in the mid-nineties, more precisely at the end of 1996 and beginning of the 1997. The idea for a band came spontaneously, while drinking beer in front of *Smokva* supermarket. In addition, hanging around with the local skinhead crew was their main inspiration to form a band and idea was for that band to unite in good music and fun at gigs. As prejudices against skinheads were common at the time, it was difficult to organize and find a venue to play as no one wanted to host Jedino rešenje and bands like them.

However, the support came from smaller clubs and bars which existed at the time. Garuda in Gajeva Street was one of those places and it has played an important role in the development of many underground and Oi! punk bands of that generation. In addition to this venue, we cannot forget to mention *Dvorište*, *Rockoteka* and *Kimono*, where the bands of similar genre gigged almost every weekend.

The first lineup of the band consisted of: Tihi (vocals), Hrle (guitar), Saka (bass) and Čosa (drums). In 1998, the same line-up recorded a demo with five songs in Adam's home studio in Sremska Kamenica. Svetlana Nešić, who played the piano, also contributed to one of the songs. This demo, however, is the first and only material recorded by Jedino rešenje. In 1999, Saka and Hrle left the band, and Peđa (guitar) and Nikola (bass) joined as their replacement at concerts.

The lyrics and music the band created were a reflection on the personal views of the band members - the criticism and attitude towards the shitty times in which they grew up. Also, topics like wars, sanctions, corrupt politicians, and government repression were one of the main inspirations to express their rebellion through music. The other and no less important theme was the one about street life and experiences and events which happened on the street to band members during those times. And of course, unavoidable topics about beer and rock and roll.

The band stopped existing at the beginning of the 2000s. One of the last gigs was a legendary and unforgettable one, at *Mašinc* with Vriska generacije.

TIME TO FIGHT

Look around yourself and think again
Trouble is everywhere you go
And with trouble there's always fight
With mugs who are against you
Because you're not like them

Now's time to fight
Now's time to fight
Time to fight
To fight and survive

With them there's always war on the
terraces
And when you meet him it's you or him
But better is to be you who will survive
Because now is time to fight

Now's time to fight
Now's time to fight
Time to fight
And be last man stand in

And you are the one
Who's gonna show them
That skinheads are law
On the streets

GDE JE KRAJ

Još jedna flaša u mojoj ruci
Još jedna noć provedena na ulici
Dokle ću tako ne znam ni sam
Iz dana u dan sebi ponavljam

Kuda vodi ovaj put
Niko od nas ne zna
Gde je kraj i koji
Je smisao svega

Još jedno razočarenje u stvarnost života
Još jedna zla misao um mi osvaja
Da ću stati na pola svog puta
Ali ja ipak znam da ću stići do kraja

Još jedan mamurluk glavu mi razbija
Još jedno piće treba mi sada
I tako kreće sve iz početka
Jer nije mi potrebna dosada

Tihomir Boškić Tihi – vokal
Vladimir Hrnčar Hrle / Predrag Drobnjak Đape – gitara
Boris Sakač Saka / Nikola Gucunski – bas gitara
Ljubomir Čoso Čosa – bubanj

POBEDNIK

Na sve načine hoćeš da me slomiš
Ali za tebe sam suviše jak protivnik
Zato se trudiš da me ukloniš
Al' dok postojim ja sam pobjednik
Čak i kada me panduri prebiju
Svoj način života promeniti neću
Mogu me zatvoriti i u ćeliju
Al' u meni videće mržnju još veću

Ja sam pobjednik
Moju volju neće slomiti nikad
Ja sam pobjednik
Ne, ne mogu mi ništa
Ponosan sam na ono što jesam
I kako god se problemi okrenu
Nikad se prodao nisam
Jer moj ponos nema cenu
U odnosu na mnoge živim bedno
Al' moja borba ne prestaje
Život na ulici me naučio jedno
Dok sam živ nema predaje

OSTANI MLAD

Zašto pokušavaš da mi objasniš
Da se uozbiljim i odrastem
Da prihvatim odgovornost i postanem čovek
Kao da ti znaš šta je bolje za mene
Ali kad pogledam tebe i tvoj život
Shvatam da neću takve promene

Ja samo želim da ostanem mlad
Da živim za sebe i svoje ideale
Ja samo želim da ostanem mlad
Da uvek budem kao i sad

Živim od danas do sutra
Drugačije nisam ni navikao
Pokušajte da shvatite to
Ovako meni odgovara
Ovako ću i nastaviti
Dok uz sebe imam drugara



ONI

Čitam novine ne mogu da verujem
Da se ovakve stvari dešavaju
Gužvam ih i u sebi psujem
Dokle će glupani da objašnjavaju
Predstavljaju se za ono što nisu
Pričaju jedno a rade drugo
A samo su deo u političkom nizu
U kom niko nije opstao dugo

Vi mene niste dostojni
U mojim očima ste patetični
Ja sam svoj, stojim snažan
Život je iskren a ne lažan

Do vašeg mišljenja nije mi stalo
Jer mozga u glavi nemate ni malo
Davno je meni jasno postalo
Da od vas koristi nikad nije bilo
Vaše priče zadržite za sebe
I svoje face daleko od mene
Ako uspete ovu poruku shvatite
Ako se sretnemo bolje odjebite







Vladimir Savić – vokal
 Saša Barudžija Cile / Feđa Bereš-Tot – gitara
 Boris Sakač Saka – bas gitara
 Ivan Gutić Guta – bubanj

Novosadski bend Pure Impact nastao je januara 1995. godine. Prvu postavu činili su Vladimir Savić - vokal, Feđa Bereš-Tot - gitara, Gašpar - bas gitara i Ivan Gutić Guta - bubnjevi. Vrlo brzo bendu se priključuje novi basista Boris Sakač Saka.

U toj postavi Pure Impact ulazi u studio RTV Novi Sad gde snima prvi demo sa šest pesama. Producent je bio Kornel Bereš-Tot. Muzika je bila energični Oi! sa himničnim refrenima, gde su se odmah izdvojile pesme „Ostao sam sam“ i „Fight Back“. Tekstovi su bili skinheads tematike, o ulici i socijalnim temama u društvu.

Bend je krenuo i sa svirkama po lokalnim klubovima ali i mestima oko Novog Sada, uz pratnju armije drugara i obožavalaca. Te jeseni bend učestvuje i na festivalu Demo Attack u letnjem bioskopu u Katoličkoj porti u Novom Sadu, gde pre svirke izbijaju veliki neredi između skinheads i obezbeđenja. Za nered je direktno optužen bend Pure Impact, jer je organizator festivala smatrao da je publika na Demo Attack došla isključivo zbog njih. Uprkos neredima, Pure Impact je održao odličan koncert.

U novu 1996. godinu bend ulazi sa još većim entuzijazmom, međutim, na svakoj svirci dolazi do nereda u publici. Jeseni te godine Pure Impact ponovo nastupa u letnjem bioskopu, međutim, nedugo posle te svirke odlazi gitarista Feđa Bereš-Tot a umesto njega dolazi Saša Barudžija Cile.

Tokom 1996. godine i početkom 1997. godine uvežbava se materijal za drugi demo, koji je snimljen u studiju na Avijatičarskom naselju. Drugi demo je takođe dobro prošao kod publike gde su se izdvojile pesme „Gde su oni sada“, „Vozovi“, „Jedan dan“ i „Never Surrender“. I dalje je to bio energični Oi! ali je bend u međuvremenu muzički sazreo i drugi demo je bio melodičniji od prvog. Osetio se i pečat novog gitariste Cileta.

Pure Impact je trebalo da nastupa na dočeku 1997. godine na Spensu zajedno sa Love Hunters i Atheist Rap, međutim, organizator im je na sam dan koncerta otkazao nastup, plašeći se nereda. Iz tog perioda pamte se svirke iz novosadske Garude i telepskog Kimona, gde igla nije mogla da padne.

Početkom 1999. godine u bend dolazi i ritam gitarista Igor međutim, zbog bombardovanja tokom proleća usporilo se sa radom. Pripremao se novi materijal, plan je bio da se snimi album. Pure Impact u jesen iste godine nastupa na muzičkom festivalu u Bačkoj Palanci, gde je publika odlično reagovala na nove pesme. Februara 2000. godine sa novosadskim bendom Provokacija održana je svirka u klubu Chamelot, gde se bendu kao gost na bini priključuje trubač Atila na pesmi „Ostao sam sam“, čime joj je dao potpuno novu dimenziju. U martu mesecu basista Saka odlazi na odsluženje vojnog roka. Ispostaviće se da je pomenuta svirka u Chamelotu bila poslednji nastup Pure Impacta.

Pure Impact, Oi! band from Novi Sad was formed in January 1995. The first line-up consisted of Vladimir Savić - vocals, Feđa Bereš-Tot - guitar, Gašpar - bass guitar and Ivan Gutić Guta - drums. Shortly after, the new bassist Boris Sakač Saka joined the band.

In that line-up Pure Impact entered the studio of RTV (Radio Television of Vojvodina) Novi Sad, where they recorded their first demo with six songs. The producer was Kornel Bereš-Tot. The music the band played was energetic Oi! with anthemic choruses, where the songs 'Ostao sam sam' ('I'm left alone') and 'Fight Back' immediately stood out. The lyrics were skinhead-themed, about the street and social issues in society.

The band set off to play gigs in local clubs, but also places around Novi Sad, accompanied by an army of friends and fans. That autumn, the band also participated in the Demo Attack festival at the *open-air cinema* in Katolička porta in Novi Sad. Just before the gig started, a big riot broke out between skinheads and security. The band Pure Impact was directly accused of the rioting, as the festival organizer believed the crowd came to Demo Attack solely because of them. Despite the riots, Pure Impact put on a great concert.

The band entered the year 1996 with even greater enthusiasm, but it seemed that at every gig there has been chaos in the audience. In autumn of that year, Pure Impact performed again in the *open-air cinema*. Not long after that gig, guitarist Feđa Bereš-Tot left the band and Saša Barudžija Cile came in his place.

Throughout the year 1996 and at the beginning of 1997, the band was working on the material for the second demo, which was recorded in the studio at Avijatičarsko naselje. The second demo has also been received well by the fans, with the songs 'Gde su oni sada' ('Where Are They Now'), 'Vozovi' ('Trains'), 'Jedan dan' ('One Day') and 'Never Surrender' standing out. It continued to be an energetic Oi! but the band managed to musically mature, so the second demo appeared slightly more melodic than the first. You could feel the mark of the new guitarist Cile.

Pure Impact was supposed to perform at the 1997 New Year's Eve at Spens alongside Love Hunters and Atheist Rap, however, on the very day of the concert, the organizer cancelled their performance fearing riots. Nonetheless, gigs from that period at Novi Sad's Garuda and Telep's Kimono have been memorable and jam packed with fans.

At the beginning of 1999, the rhythm guitarist Igor joined the band, however, due to the NATO bombing, the work slowed down. New material was being prepared and the plan was to record a full-length album. In the autumn of the same year, Pure Impact performed at the music festival in Bačka Palanka, where the audience responded very well to the new songs. In February 2000, a gig was held in the club Chamelot with the legendary band from Novi Sad - Provokacija. The trumpet player Atila joined the band as a guest on stage for the song 'Ostao sam sam' ('I'm left alone'), which gave it a completely new dimension. In the month of March of the same year, bass player Saka left for military service. The aforementioned gig at Chamelot would turn out to be Pure Impact's last show.

OSTAO SAM SAM

Moje mesto je upravo ovde moji snovi počivaju sad,
ostaću zauvek ovde i boriću se za svoja prava!
Svi su pokušali da me oslepe da me odgovore,
da me udalje odavde jer nisam poželjan, poželjan...

Vidiš nikog nemam ostao sam sam,
svi su me napustili otišli daleko.
Vratiti se neće nisam ja te sreće,
da bude kao pre oni su ostavili sve.

Ipak svi su otišli nisu se suprotstavili nisu smeli,
nemaju nade svi su nestali.
Ali ja sam ostao ovde ja se lako ne predajem,
svi su zauvek otišli nisu se vratili, vratili...

MOJ BOL

Znam glava ti je puna briga
to nije razlog da se predaš,
ti znaj sutra sviće novi dan
zadrži još jednu kap nadanja.

Hajde vikni sada!

Moj bol niko neće videti,
Moj bol on će sada nestati!

'Ajde popij još jednu čašu
zaboravi nevolje pođi sa nama.
uživaj u svojoj slobodi sada
nek' tebe život ponese dalje.

FIGHT BACK

We are back from the dead
We are looking for revenge
We are on the street today,
but tomorrow you must to pay.

Same old stories every day,
some guys want see us dead,
But we must to put them down,
down down in to the ground.
Skinheads fight back,
We are on the right track,
Skinheads fight back, fight back, fight back
Skinheads fight back!!!

VLAST

Oni žele da upravljaju našim glavama
da naše oči budu uprte u njih.
Da naš mozak ne misli na druge
sem na njih, na njih.

I žele da budu iznad svih,
oni žele da vladaju nad svima,
vlast je za njih sporedna stvar
oni od nas prave robove.

Srušićemo njihov stav
srušićemo njihovu vlast,
nikada nećemo dozvoliti
da naši životi postanu beda!

I guraju se tamo gde im nije mesto
u naše živote mešaju se,
žele da čuju šta im je po volji
a ne istinu.

Vlast je slepa stvar
Ona ne vidi bedu oko vrata
I ne gleda na svet oko sebe

VOZОВИ

Prošlost je ostala daleko u tvojim snovima,
ponos je zauvek nestao, na njega pada prašina.
U nove pohode koračaš ti nalaziš puteve
i tebi će neko na vrat stati tada ćeš se zapitati.

Gde su sada svi ti ljudi koje sam nekad znao?
Godine koje imalo vrede ja sam samo njima dao
Neka mi neko kaže gde sam ja to zalutao
i zašto me od vas neko u tome nije sputao?

Znaj da tvoji vozovi odlaze,
Pristižu naši, nose nam spokoj, evo ih dolaze
Njihovi glasovi, njihov život tebe su privukli
S' nama si neko, bez nas si niko, oni su te odveli.

Da li se ponekad zapitaš gde si sada ti
upitaš li sebe ponekad gde smo sada mi?
Gomilaju se pitanja ali odgovora nema
otvori oči, pogledaj šta se sve to tebi sprema!

Da li i ti stvarno vrediš ili kupuješ trofeje
plaćaš li ti uspehe ili te sunce stvarno greje?
Shvatićeš ti jednom šta je vera i nevera
i da su ljudi oko tebe sazdani od prevara!

GDE SU ONI SADA

Na kraju uvek neko je poražen
na kraju uvek neko je u pravu
i posle toliko godina sa nama
ne veruješ sebi izgubio si glavu.
Na kraju uvek neko je poražen
na kraju uvek mi smo u pravu
niko ne može da nas zaustavi
niko ne može da se suprostavi

Gde, gde su oni sada?
Gde je, gde je naša snaga?
Zar su sve godine
ostale bez traga?

Ponovo počinju nove priče
i svaka ima drugačiji kraj
Ljudi odlaze nestaju polako
Mi jačamo iz dana u dan
Ponovo počinju nove priče
i svaka ima drugačiji kraj
niko ne shvata naše poruke
niko ne shvata naše postupke!

JEDAN DAN

Iste priče svaki dan
poniženje ne trpim sam
glava mi je puna sranja
lažnih reči i obećanja.

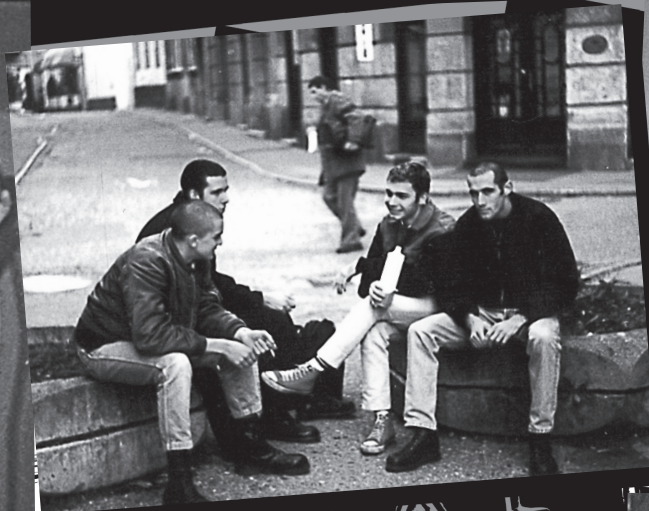
Ne pričaj mi ništa više
sve je nama danas jasno
tražim samo jednu stvar
i to svima kažem glasno.

Tražim samo jedan dan
i u njemu da budem samo svoj
ne želim da čujem ni da znam
koliko drugi cene život moj.

Svakim danom sve je gore
pucaj, ne biraj reči
naš je život postao igra
igra u kojoj sudije nema.

U daljini čujem zvuk
njega tražim, njega znam,
sad se nadam čekam glas
možda jutro nosi spas.

PURE IMPACT



IMPACTURE

